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August, 1962

The FLORIDA ARCHITECT

OFFICIAL JOURNAL of the FLORIDA ASSOCIATION OF ARCHITECTS of the AMERICAN INSTITUTE OF ARCHITECTS, INC.



The Cure For The Cause Is Care

Comes now another publication from AIA headquarters called "*Batter Board and Barriers*" and sub-headed "*Case Histories of Professional Liability Claims*." Issued by the AIA Committee on Professional Insurance, it's a suavely-styled piece designed primarily as a warning to architects against the pitfalls of practice that can trap them into defensive and costly litigation.

As such it does its job. And with that job itself we have no quarrel whatever. Forewarned is, of course, forearmed. It behooves every professional man to realize the dangers that are inherent in his practice and to employ that realization as a practical guide to the safely-legal conduct of his affairs.

If we were to offer any criticism at all to the laudable efforts of the AIA's insurance committee or its insurance counselor, VICTOR O. SCHINNERER, to publicize the need for professional liability insurance, it would be on the basis of what is *not* said rather than what *is* said.

This is the rapidly accelerating need for *greater care and competence in the professional practice of architecture*. Professional liability insurance is no substitute for meticulous attention to technical detail. A facility to defend one's self in court has too often proved to be merely a sort of an umbrella over the mistakes of insufficient technical knowledge or inadequate professional experience.

Fortunately the umbrella has proved effective in most cases where it has had to be used. But at best it is a costly piece of professional equipment; and every time a liability insurance organization is called upon to pay a claim generated by a professional error or omission that might easily have been avoided, the cost tends to increase. Thus, the able, conscientious architectural office is being penalized for its emergency protection by the mistakes — some of which have almost amounted to malpractice — of others less experienced and less knowledgeable.

How can the architectural profession overcome this situation? How can the "image" of the architect be so strengthened as to rise above the "central responsibility" blandishments of the package dealers or the efforts of engineering organizations to supplant, in widening technical areas, the traditional role of the professional architect?

Probably there is no single, pat answer to either question. But part of the answers might be looked for in at least two areas of current professional concern. One involves the education of an architect. The other encompasses the technical standards that state boards and the NCARB have set up as a measure of technical ability to practice the architectural profession.

Evidence is growing that many thoughtful architectural educators are becoming acutely conscious of their role and responsibility in the solution to the overall problem. Changes are being fashioned in curricula. But they grow slowly and are yet hardly more than tentative experiments. We need acceleration here. We need wider acceptance by more educators of new attitudes toward the growing complexities of architectural practice. And, most importantly perhaps, we desperately need a more effective infusion of the world of professional practice with the academic world of cloistered customs, educational theories and wishful, rather than knowledgeable, educational policies.

As to the matter of registration standards, the consensus of opinion seems to be that they are now generally too low. The more vocal members of state boards point to the growing complexity of architectural practice and say that present experience requirements — often controlled by local legislation, as in our own state — are insufficient to *assure full competency* of most candidates for registration as independent practitioners. The NCARB is constantly attempting to up-grade its technical standards. But even those currently in effect seem too high to be met by a large percentage of candidates. And this fact, say state board members, highlights what they believe to be a general inadequacy of both academic training and practical experience.

The careful competence that characterizes any successful, trouble-free architectural practice must be worked for, not just wished for. If the basis for it is now too weak, architects themselves must see that it is strengthened. And soon — for the ultimate stake is their own professional existence.

—ROGER W. SHERMAN, AIA.



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The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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THE COVER . . .

Looks something like a blueprint, doesn't it? Well, it is in a way. It's a jetcraft-view of the Interama part of the Graves Tract, just north of Miami on US 1. The buildings shown on this picture-map are largely fanciful; but the land-use pattern—roads, waterways, greenbelt areas—are definite and the result of long and intensive study. Target date for the Interama opening? Don't know for sure—but it might be somewhere near 1965.

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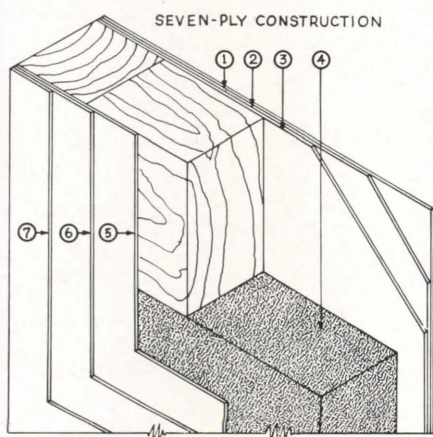
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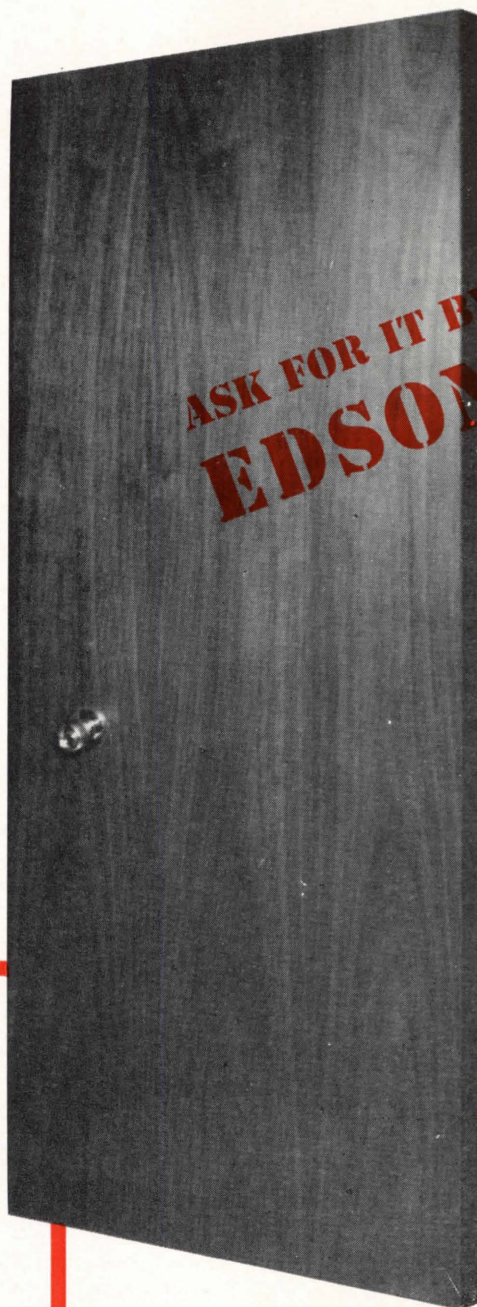
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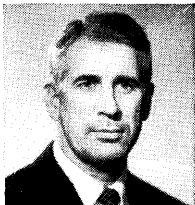
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Letters

Good Covers . . .

EDITOR, F/A:

I want to tell you that I feel the present covers of *The Florida Architect* are the best, design-wise, that I have seen since the inception of the magazine. I know it must seem that I have been critical in the past. But now the design work on the covers of *The Florida Architect* certainly deserves recognition.

Keep up the good work!

A. ROBERT BROADFOOT, AIA,
Jacksonville Chapter

Products Register . . .

EDITOR, F/A:

Thanks for the prime "plug" which you gave the 1962 edition of The Institute's "Building Products Register," headed "Data at Your Finger Tips," under F/A Panorama in the June issue of *The Florida Architect* magazine. As I'm sure you realize, this Register is designed to be a working tool in the architect's office to enable him to render better service to his clients and at increased efficiency within his organization, and thereby at lower cost to himself.

My interest lies in the fact that I am a member of the Architectural and Building Information Services Committee, having been nominated by Bob Little to represent the Florida region on this committee which is responsible for this publication.

In the event that you might wish to insert another item in a future issue of *The Florida Architect* on this subject, I am pleased to give you the following information:

The committee welcomes comments from practicing architects using the present Register on how it can be improved. A 3rd edition is being considered for possible publication in 1964. Meanwhile, the committee wishes to get the present 2nd edition into general use in all AIA offices. Although only two editions have been published, the Register covers a considerable segment of the building industry. As compared with Sweets Architectural File, the Register has 50 per cent of the number of manufacturers in Sweets within its categories. In two categories, No. 7, Glass and Plastics and No. 15, Paints, it

contains more manufacturers than Sweets. It contains 212 manufacturers who are not in Sweets.

As of 19 July, sales had reached 2,771 copies.

Again, thanks for your cooperation in this venture.

FRED BUCKY, JR., AIA
Jacksonville, Chapter

Plan Proposal . . .

EDITOR, F/A:

Recently in *The Miami Herald* I noticed a proposal by a member of the Metro Commission that a three-county planning program be instituted. The counties involved were Dade, Broward and Palm Beach; and the idea of the proposal as I understand it was to achieve some sort of coordination in the overall area relative to the progressive changes that are coming about as a result of new road systems, airport expansions, waterway and harbor development and the like.

The only quarrel I have with this idea is that it does not go far enough. I grant that the three counties mentioned are among the—if not *the*—most populous in the state. Their rate of growth is fast. Their development is such that within a remarkably short time they will constitute one huge metropolitan area. But unless some smart planning is done fast, the area will be nothing more than haphazard sprawl—and we will shortly be hearing the same laments about the need for "renewal" and "slum clearance" that we now are hearing about Miami and Fort Lauderdale.

The same sort of thing is happening in other parts of the state. Is it not possible for some agency of the state government—the Development Commission, perhaps—to recognize the need for coordinating the growth factors throughout the state? Could not some program be started with the object of controlling the present spread of strip-suburbs and cheap-john commercial construction along highways?

It seems to me that architects should be interested in this idea. It will cost money of course. But it will save millions of value in the long run.

JOHN J. MAGRUDER,
South Miami, Florida

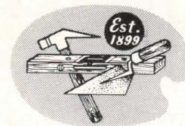


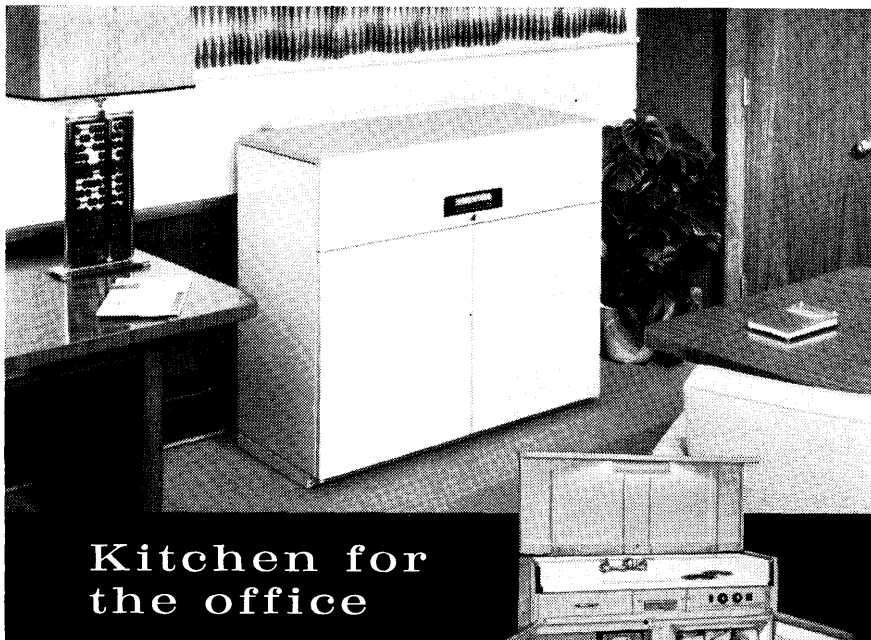
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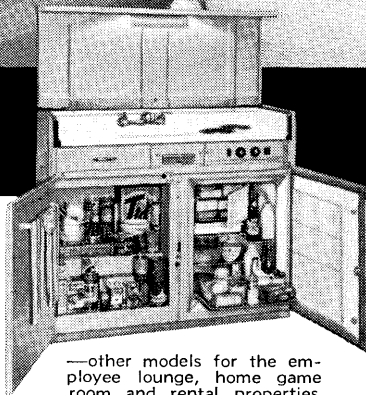


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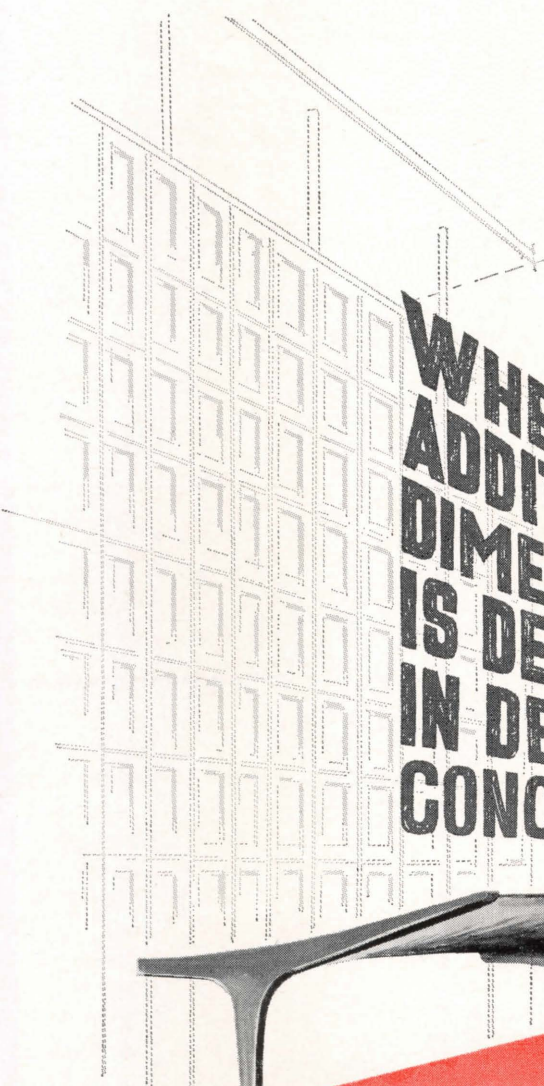
May Expand Nationally

The Draftsmen's Club of Miami is now considering a proposal that the organization spearhead a movement toward formation of a National Draftsmen's Club. Though plans are still very much in the formative stage, a Club spokesman indicates that a "Nationalization Committee" of the Club would take steps to contact draftsmen in other states, outline an organization plan and suggest a program of activity. Presumably each state organization thus formed would become a chapter of a national organization—akin in principle to such groups as *Women in Construction*.

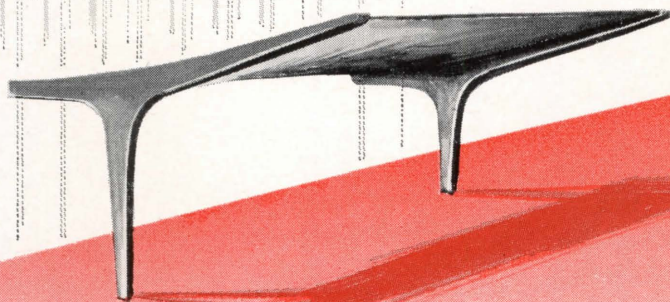
The proposal has not yet gained the support of all Club members. Those now opposed to it point to the fact that even draftsmen in Florida cities other than Miami have few local groups worthy of the name. They say that before any sustained effort is made toward formation of a national organization for draftsmen, the interests of draftsmen in Florida should be welded into a cohesive group more fully than now representative of the state as a whole. With this "Florida Chapter" as a nucleus, they say, it might then be timely to consider formation of a draftsmen's organization at the national level.

Expansion of the Miami Club's educational activities was apparently the basis on which the proposal for a new national organization was made. During the past three years the Club's educational program has been conspicuously successful. Under direction of LOUIS BROOKULTZ, of the Architectural Section of the Dade County Department of Public Works, this program has included courses in various architectural, mechanical and structural subjects conducted by local architects and engineers. The courses have been well attended and have done much to assist many draftsmen in passing State Board examinations for registration.

Pending any decision relative to all-out action on the expansion-by-chapter idea, Club officials would welcome reactions from other draftsmen—at both state and national levels. Correspondence should be addressed to LORRAINE G. KNAACK, Executive Secretary, Draftsmen's Club of Miami, Inc., c/o Dupont Plaza Hotel, Miami 43, Florida.



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SOLAR SHADING DEVICES

By JOHN M. EVANS, AIA

The source of most material in this article is the BRI Spring Conference held in Washington this past April. Specifically, I have used ALFRED L. JAROS, JR., as a source of detail information. Mr. Jaros read a paper on the subject of *Evaluation of Solar Heat in The Selection of Glass Types and Solar Shading to Reduce Cool-demand*. Mr. Jaros is a consulting engineer in the firm of aJaros, Baum and Bolles, of New York City; and his research in shading devices has its origins in his engineering background.

Of his paper Jaros said: "*The basic purpose . . . is to compare and evaluate the various constructions that might be used to reduce the 'input' of heat derived from solar radiation through windows with particular reference to cost of installation, savings in air conditioning capacity, and consequent net savings in total investment and in annual cost.*" This article will concentrate on the relative efficiency of shading devices. The cost of installation will be treated in detail in another issue of *The Florida Architect*.

There are four basic methods of shading against solar intrusion:

1. Outside Shading Devices:
2. Interior Shading Devices:
3. Glass As A Shading Device:
4. Miscellaneous Shading Devices:

TYPE 1:

Outside Shading Devices:

As the sun migrates seasonally it seems constantly to change both its azimuth and profile angle. This is, of course, not astronomically true. It is our movement around the sun and

the seasonal tilt of the earth on its axis that causes the sun to *appear* to move in relationship to ourselves. It is this movement that causes the great difficulty in designing sun shades. In particular it causes trouble on the east and west elevations and I would like to first discuss this aspect of the problem.

From the point of view of solar angles the east and west are identical. The sun, during the winter months, is in a south-easterly position at sunrise and in a south-westerly orientation at sunset. During the summer months it moves much farther to the

north, rising approximately in the north-east and setting in the north-west. The change in azimuth involved is in the neighborhood of 45°. While there is this large variation in azimuth, the difference in profile angle (the angle between the sun and ground level) is less than 15°.

Because of these severe azimuth changes the sun-shade design on the east and west is one that always challenges the architect. If he uses fixed louvers or an egg-crate design, he must surely block off a great deal of natural light and "outlook" if he is to block the sun at all seasons. Considering our geographical location as a north-south oriented peninsula, our major views will always be to the Ocean or Gulf. Loss of outlook by the visitor would hardly be tolerable. An office or commercial building might accept this condition and fixed shades can be considered as a possible solution.

Mr. Jaros feels that the most efficient type of shading device on west elevations is the movable louver. Jaros also feels that on the east, due to economic considerations, the venetian blind has an overall superiority. I feel that while this might be true in New York City, it is *not* true in Florida. Brazilian architects have made much use of this element and there are many examples of it in Rio de Janeiro. Jaros finds these advantages in movable louvers: 1. *Louvers can be more readily angled to give effective shading while preserving a reasonable outlook.* 2. *They can be combined*

"Historically the influence of sun on architectural design has been a very strong conditioning agent on the architect's pen. Since the days of Apropolis, when Greeks built their temples on the sun-washed Mediterranean, there has been a consistently respectful handling of building design in terms of how much sun could be admitted and still be tenable for people. Much of the charm of the great Greek buildings is derived from the fact that they used shapes of massive stones with small openings and captured the sunlight in a very exciting manner. The deep shadows and modulating shade effects which resulted are as much a part of the design as the sculptured ornamentation."—VINCENT G. KLING, F.A.I.A. (B.R.I. Conference, 1962).

(Continued on Page 10)

Solar Shading...

(Continued from Page 19)

with horizontal fixed shades to reduce solar intrusion and to articulate the facade.

These louvers are not cheap and Jaros has some reservations on cost of installation; but their merit is the possibility that they offer of compensating for the large azimuth variation on east-west elevations. Whether or not they should be mechanically operated is both an economic and practical consideration.

EDWARD T. REEDER of Miami noted at our 1960 Convention (*Man, Climate and the Architect*) that he has had fair success with automatic louver operators. The only problem lies in possibilities of power failures that would require manual re-setting. Mr. Reeder indicated that no more trouble exists with motorized louvers than with automatic doors. Small buildings could well eliminate the mechanical adjustment for seasonal change and substitute manual adjustment on a monthly basis.

From a different point of view it is worth noting a method suggested by VINCENT G. KLING, FAIA, at the BRI conference. He described his solution to a shading problem on a new building in Norfolk, Virginia where the view was omnidirectional. To make the building tenable for the occupants but still preserve the view he used a "sun break" made up of two layers of glass, three feet apart. Inner layers are clear glass panes, nine feet tall from floor to ceiling, installed flush with the face of the building. Outer panes are heavily pigmented heat absorbing glass supported on lightweight tubular metal frames projecting off columns on the building's face. This projection will air cool the shading device. A horizontal louver sunshade was installed at the head of each row of windows to screen the direct rays of the sun. It will also serve as a walkway for the window washers. While not suggested by Mr. Kling, pigmented sheets of transparent Plexiglas might be substituted for the heat absorbing glass if one were worried about a breakage problem.

Shading The Southern Elevation:

While the most common shading device is the concrete horizontal "eyebrow" it will, by itself, only do a reasonably good job on the south

elevation. When used on the south—particularly as a balcony where it has a dual function—it is effective with the following exceptions: Its necessarily heavy mass absorbs and re-radiates heat back through the window or through the building structure. Also a heat pocket is created since the shade is not vented; and the heat can be transferred into the building by either conduction or radiation.

On southern elevations Jaros prefers to use a cantilevered aluminum horizontal louvered shade hung on brackets. He feels that this would be the most efficient way of shading this elevation. With some reservations I agree with him. I do feel that a case can be made for pre-cast concrete horizontal shades with vent holes poured in them—particularly if these shades are hung on brackets, away from the building structure. However, in high rise construction Jaros is undoubtedly correct in his assumption.

Screen Walls and Grills: The screen wall is usually a manufactured item of a fixed type having sufficient perforations to admit general light and

having such thickness and design as to shield most of the direct sunshine during the critical hours. Jaros only mentioned them in passing in his paper. He feels they are "architectural treatment" and he declines further analysis of them either for efficiency or cost of construction. I understand his point of view, for their complex geometric shapes make it difficult to determine the degree of shading efficiency involved. Some of these screen units will work; some of them are not designed properly and are sold under false pretenses. The architect should demand shading diagrams calculated for the appropriate latitude.

Outside shading devices mentioned in the preceding paragraphs will, according to Jaros, always give the largest "thermal savings." This will vary with conditions, but will average better than one and one-half times any other. With some systems the cost of the installation as balanced against savings in equipment and operating cost gives a *net* result that is not quite so favorable. These factors will be discussed in a third article.

(Continued on Page 22)

During what have now become traditional Spring and Fall conferences, the Building Research Institute makes noble attempts to untangle the skein of American building research and design by exploring specific areas of interests from a very broad viewpoint. The Conferences draw together three groups: the Product Engineer, the Research Technician, the Architect and the Engineer. The amalgam of their two days' effort is the best base material from which, more and more, we will be drawing our building products research and techniques. Information in the full and published reports of the Conference will, in all probability, work increasing changes in our drafting room practice. With a little luck it may even permit us finally to design buildings with which the clients are pleased and the users contented!

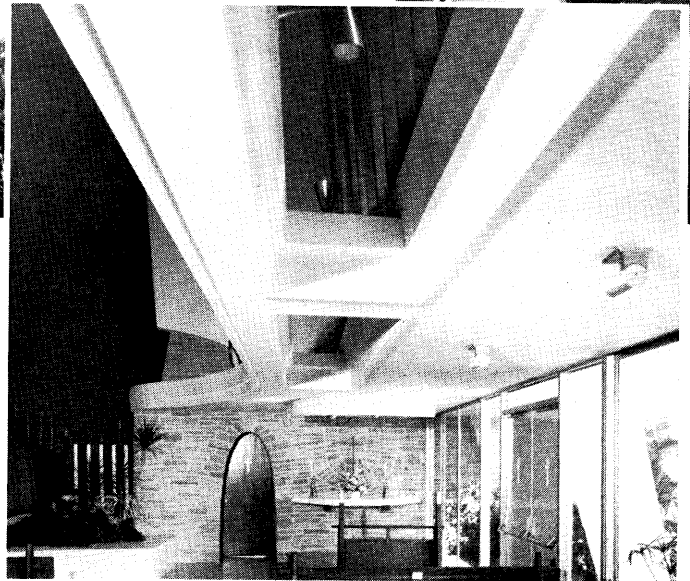
Last April the BRI 1962 Spring Conference was held in Washington, D.C., its two-fold subject being "Solar Effects in Relation to the Design of Buildings" and "New Joint Sealants: Criteria, Design and Materials." The program on each subject covered a tightly-organized period of two days. Unfortunately the programs were run concurrently, so that those attending that concerned with solar effects had necessarily to forego even a cursory coverage of joint sealants.

One of the attendants at the solar effects seminar was John M. Evans, AIA, of Fort Lauderdale. At the Editor's request, he served as an observer for The Florida Architect. He generously consented to report the four-session meeting. This is the second article on a subject of first importance to Floridians—not only to the professionals who design buildings, but as well to all those who use buildings and rightfully demand the high standards of living comfort and convenience which our expanding technology is making available in ever-increasing degree.

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● In the prize-winning new Second Presbyterian Church of Ft. Lauderdale, for which Harold E. Wagoner, AIA, was architect, TERRAZZO has been used extensively with dramatic effect. The broad sweep of the lighting cove fascia was worked out with white marble chips bedded in smooth white cement . . .



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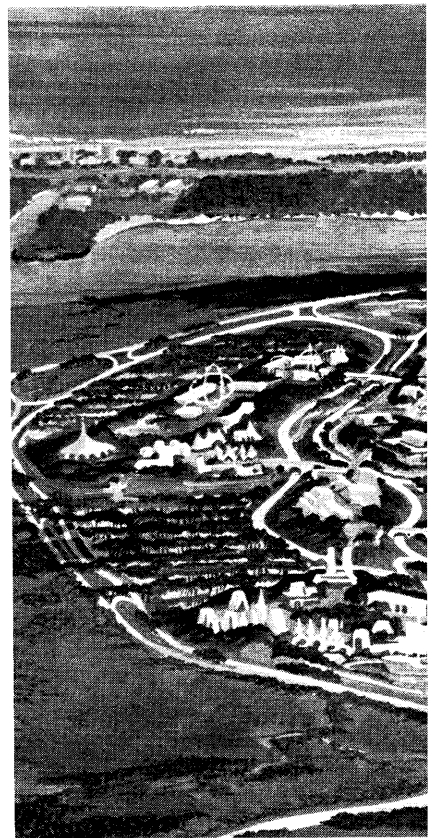


FLORIDA TERRAZZO ASSOCIATION

AVERY ARENT, Acting Executive Secretary

P. O. BOX 1879, CLEARWATER, FLORIDA • TELEPHONE 446-8373

INTERAMA GETS THE GREEN LIGHT



The idea of a South Florida center devoted to the cultural and trade interests of the Americas has been around for a long time. Old-timers in Miami say that the recurring dream for such a center dates from 1915. It got a burst of publicity during the boom of the twenties then lay dormant for many years.

About 15 years ago it was born again. It sparked the imagination and energies of DR. WILLIAM H. WALKER, founder of America's first Federal savings and loan association. Largely as a result of his enthusiastic efforts, an Inter-American Center Authority was authorized by the Florida Legislature. A design board was established under the executive direction of ROBERT FITCH SMITH; a management team was assembled, a financial program planned. And, as reported in the February, 1956, issue of *The Florida Architect*, Interama was finally announced publicly as a going project with a target date of December, 1958, set for its formal opening.

Unfortunately the announcement was premature. Financial plans did not jell. Complications arose relative to acquisition of the proposed site for the huge Inter-American Center. The high-powered design board was disbanded and its work shelved. Public,

and even official, interest flagged; and by the time set for Interama's opening, the possibilities of its ever becoming a reality seemed more than ever remote.

And Now . . .

But a good idea dies hard. Interama hibernated. The Inter-American Center Authority was staffed with new members, with DR. IRVING E. MUSKAT as Chairman. The idea was given a new lease on life. Past mistakes were analyzed in the light of a new development program. Negotiations for the Graves Tract—the more than 1,700-acre area originally proposed for Interama—were reopened and a deed finally was given the Authority by the City of Miami. Policies were studied. A new design board was named. About two years ago a theme for Interama was created—*Progress With Freedom*. Last month the Authority sold the first \$8-million of its authorized \$21-million bond issue. And now the decades-old idea is about to become a reality.

From one viewpoint current plans for the new Inter-American Center are more modest than those projected some six years ago for the “old Interama.” They put less emphasis on projects and more on principles. The

theme is the key to present Interama policies. Governments, institutions, industries will be invited by Interama to tell the story of their contributions to *Progress With Freedom*. And the guiding motif throughout the whole Interama development will be the exhibition, through virtually every phase of human interest and activity, of what progress means in terms of freedom-loving societies and what progressive accomplishments may be anticipated within the framework of democracy.

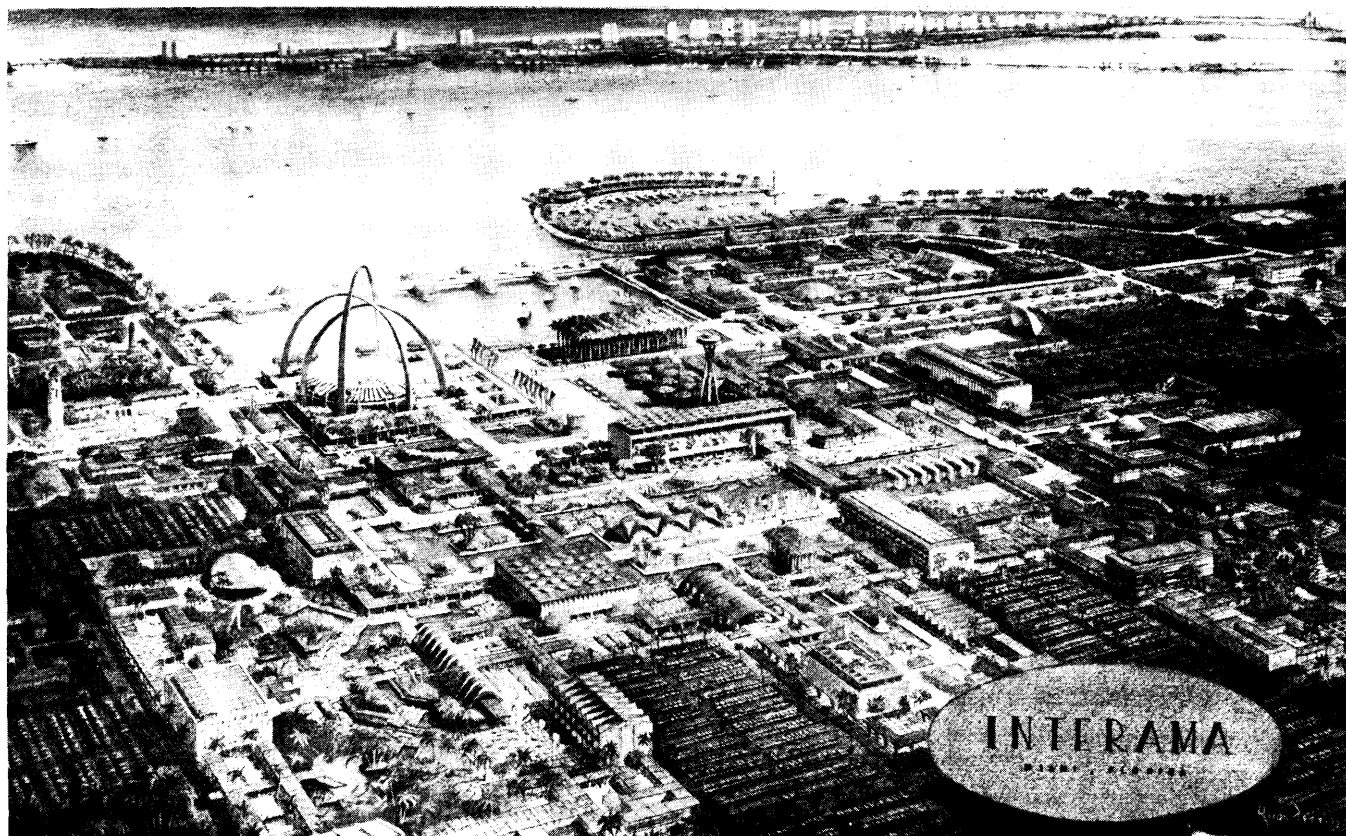
To carry out the Interama theme in the physical development of the 650 acres that comprise the land area of the Center a Design Staff has been at work for more than two years. The architect in charge of planning for Interama is ROBERT B. BROWNE. Working with him are architects MILTON HARRY, GEORGE REED, HAROLD C. DECKER, HERNANDO ACOSTA, CLAUDE MADDOX, OTTO OPPENHEIMER, ALBERT TRULL, and civil engineer ALBERT A. MANDELL. Working closely with this architectural staff are landscape architects EDWARD STONE, JR., WILLIAM LYMAN PHILLIPS and SANFORD SERVEL.

Work of these men has been primarily that of developing a land-use

(Continued on Page 14)



With \$21-Million authorized and with \$8-Million in the bank, Interama has shifted into the high gear of active development. Above, from a sketch by Hernando Acosta, is a perspective showing how land-planning has created a unity of roads, waterways, greenbelts and building sites. Below is a drawing by Hugh Ferriss of the Interama scheme developed in 1956. . .



Interama . . .

(Continued from Page 12)

plan and a program for the effective control of that plan as various building sites are leased and construction begins. True, many design sketches have been made. But in every case these sketches have been exploratory and suggestive only—made primarily to test various phases of the land-use policies and secondarily to spark the imagination of the public relative to the development possibilities of the site.

Even less than the design board of the "old Interama" the Authority's present Design Staff will neither develop nor directly control the architecture which will ultimately bring Interama into three-dimensional life. The Authority's firm policy is to give full freedom of choice as to architects and architecture to those who lease Interama land. There will be no control of architectural design in the sense that the Design Staff will act as either arbiters or an approval panel.

On the contrary, the Authority's policy is to welcome as wide a diversity of creative design as may be possible within the limits that are now being crystallized as the guiding policy for Interama's development.

Two such guiding limits have been established. One has to do with land use; the other with construction. In combination they constitute the only method of controlling the design of any Interama building as well as its relationship to the landscape and other buildings.

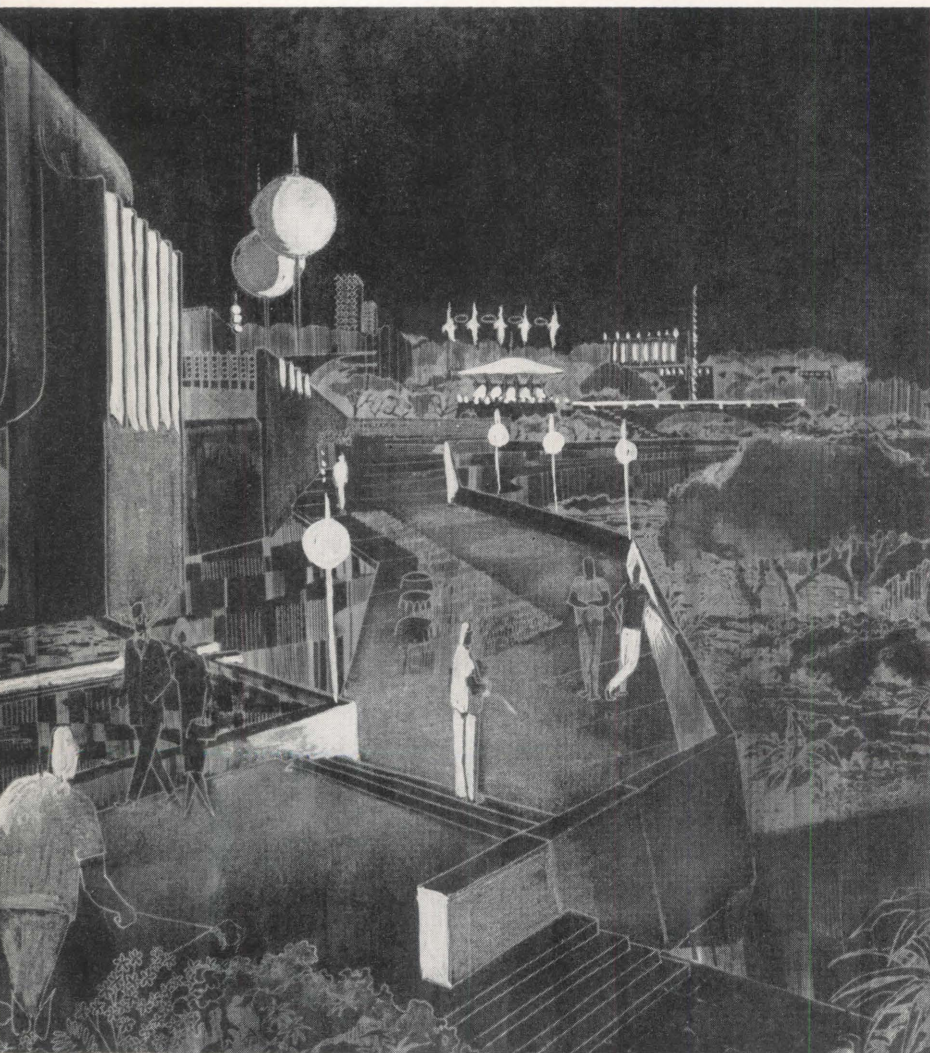
Limitations on the use of Interama land have developed first from the philosophy behind the huge project, second from a bold and unusually comprehensive landscaping program. The philosophy has projected use of the land to provide an inviolable background of natural beauty as a permanent setting for building and other needed facilities. Careful planning has developed a series of roads, waterways, walkways and greenbelts integrated toward the end of providing convenience in transportation and servicing

as well as a living — and in due time a magnificent—exhibit of terrain and scenery as unique as it is native to its south Florida locality.

The "freedom" part of the theme will be evident in the free-flowing pattern of the landscaping. In a word, this pattern envisages the ultimate development of Interama as a vast exhibit in a vast garden. Building possibilities of each lease site are being studied relative to this development so that orientation, elevation, land coverage, spatial relationships will all fall logically within this overall land-use policy. With virgin acreage at their disposal, Interama planners are bending over backward to avoid congestion and confusion in transportation means, overcrowding of the land with poorly planned, poorly placed buildings.

As to the control of the buildings themselves, this will operate naturally through the application of a special Interama building code. As an entity of the state, the Interama Authority

(Continued on Page 19)

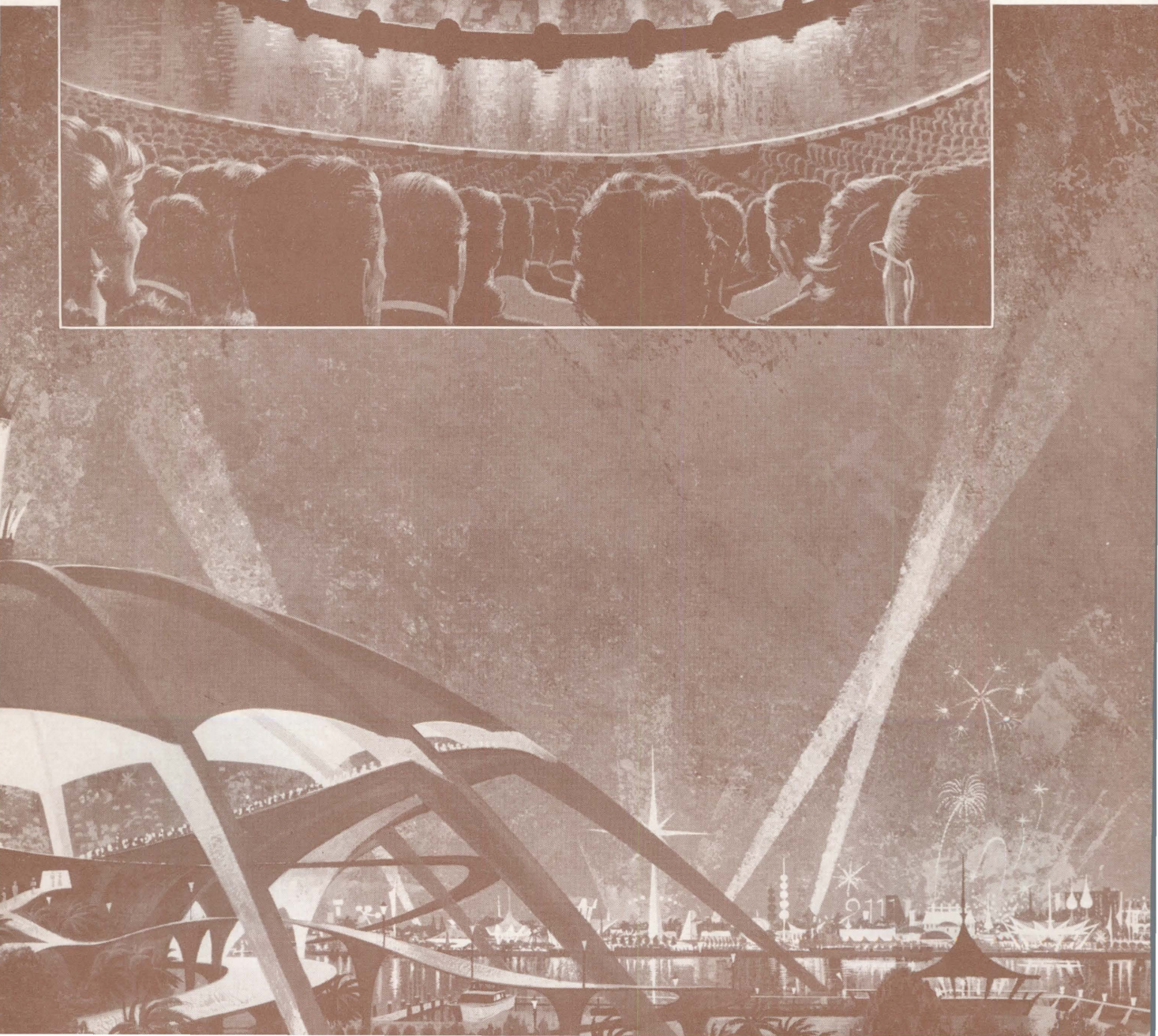
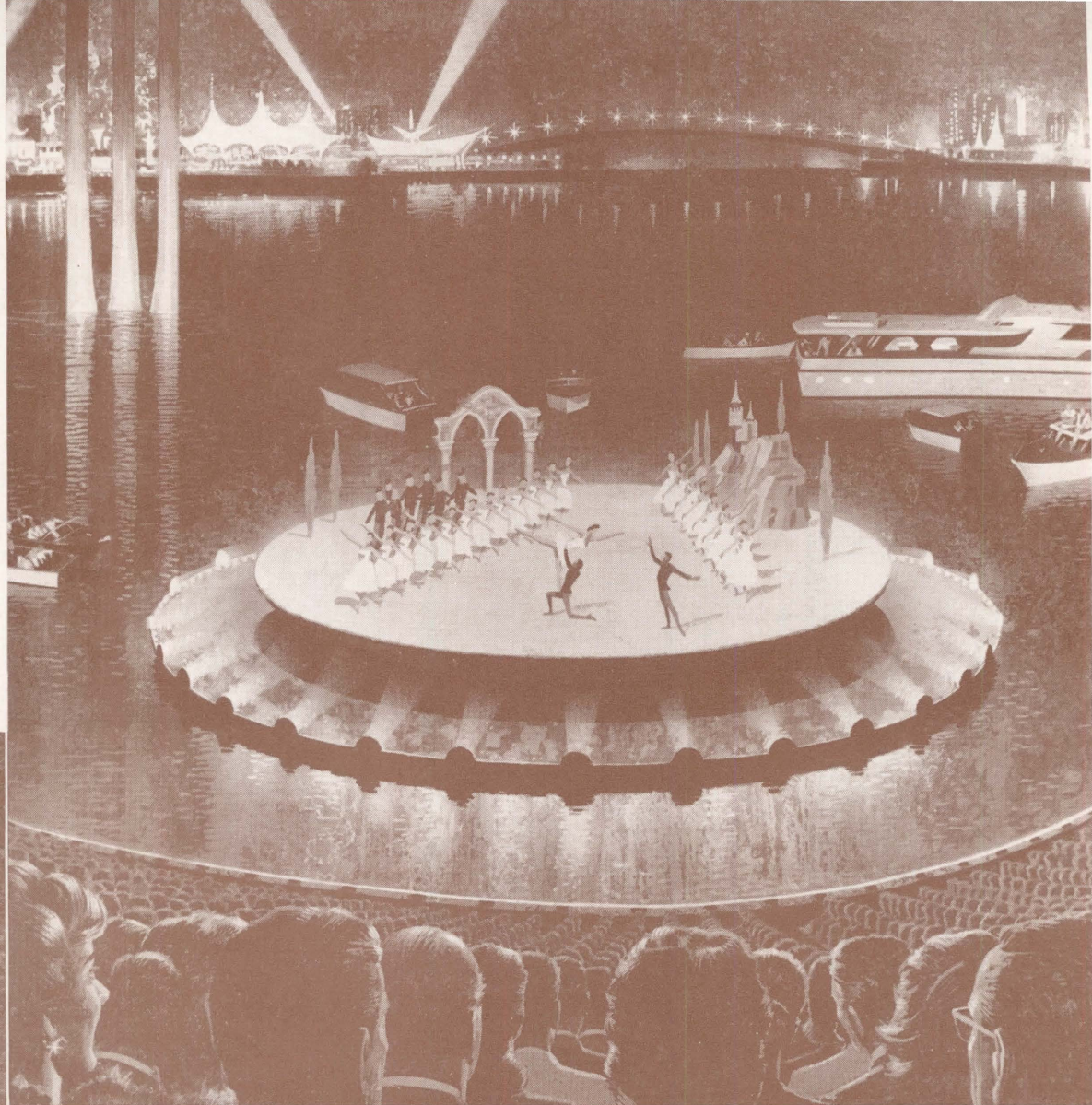


Opposite is the site plan of the "new" Interama as it has finally been developed. Transportation facilities — roads and waterways — have been designed so that visitors can explore the entire area by either automobile or boat — or can walk from one to another of the project's four areas. The Cultural Area is at the lower left of the drawing with the Industrial Area directly above. The Festival Area is at the north boundary of the Interama site — at the top-center of the picture — and the International Area occupies the peninsula at the middle-right. Each area has been planned as a unit by itself; but the pattern of land-use — roads, waterways and greenbelt areas — has been developed to avoid an abrupt transition from one area to another and to integrate all areas to produce one vast, unified exhibit in a garden setting . . . On this page is one of the many sketch studies made to test various phases of planning and land-use policies.



Interama...The Land-Use Pattern...

AUGUST, 1962



Cultural and International Areas...

Dr. Irving E. Muskat, Chairman of the Inter-American Center Authority, has been quoted as saying, "Interama will not be any Coney Island. On the other hand, it's not going to be any egghead museum, either." Shown here, in reproduction from color sketches by James Bingham, are suggestions of his meaning. The two pictures at the left are visualizations of The Cultural Area looking across the lagoon toward The International Area, a sketch-idea of which is shown below. . . . Interama's management hopes that many of the major buildings needed in The Cultural Area—like the huge tower symbolizing the Progress-With-Freedom theme, the ampitheater with its floating concert stage, the enclosed arena, the museums and theaters—will be subjects for national, or even international, design competitions. . . . In The International Area it is hoped that the various countries of the Americas will recruit their most able talent toward the end of producing exhibits which, in colorful accuracy, will reproduce the art and architecture, the life and customs native to each. . . .





Industrial Development Area . . .

This imaginative sketch, also executed originally in color by James Bingham, suggests the type of exhibit that Interama planners hope may be developed in The Industrial Area. Sponsored by major industries, government agencies and research organizations, the exhibits could tell the whole story of scientific and technological development—the tangible results of progress with freedom. . . . Here will be a place where visitors can feel and see and learn at first hand the magic and machines that industry has developed to bring the fruits of progress within the reach of all. Industry's contribution to better ways of life is great. Interama will provide a place to show it in fascinating detail. . . .

Interama...

(Continued from Page 14)

may make its own building rules. It is doing just that. Local or even regional building codes will not be in force here. Instead all construction—and thus building design—will be conditioned by a series of performance criteria set up by the Authority. These criteria will constitute the code. They will be stated in terms of minimum standards of various sorts; and though the resulting code will be strict in the sense that it will assure the safety, convenience and quality of construction, it will be as flexible as possible relative to the design means that may be used to meet the required structural and equipment standards.

This policy of dual control—the velvet of design opportunity over the steel of technical requirements for construction—may well constitute a major advance, if not completely a new technique, in large project planning. At the very least it establishes a sound basis for “well-building” while permitting the greatest possible latitude for the design expression of every type of spatial need. And this is the prime objective of Interama planners.

The resultant of this objective should be a challenge to every designer who will be at all concerned with any of Interama’s myriad building projects. The Authority hopes, according to a Design Staff spokesman, that this challenge will attract the most creative of the world’s architectural talents. And, if this hope is realized, the 650 gardened acres at the Graves Tract may well become—and soon—the world’s most provocative architectural showcase.

All sorts of buildings will be required. The site has been divided into four major areas—cultural, industrial, festival and international. Planned for the first are such monumental structures as a “Tower of Freedom”—which Authority officials hope may rank equally with other great monuments of the world—theaters, an opera house, a concert hall, a huge amphitheater with a floating stage—in short, every facility needed to make this part of Interama a meeting place for the cultural arts of all the Americas.

The industrial area is visioned as a place where governments, major industries or various research groups can

develop exhibits of the widest imaginable variety that will document the tremendous array of the America’s scientific and productive achievements. Building types may well range from a simple outdoor shelter to a complex of structures devoted to portraying the new sciences of microcosmology.

The festival area suggests the fun of games, of exhibits portraying the life and events of the America’s histories, of vicarious thrills in areas simulating space and its impact on our future, of many sorts of special shows and recreational events. Building types...? As varied, perhaps as any vivid imagination might conjure up.

The International area will be a meeting place for all the democracies of the Americas. Here, it is hoped, will be located a segment of each country’s life and customs, its arts and crafts, its pulsing contribution to the freedom of all-American living. Needed here will be a variety of pavilions to house national exhibits,

shops, restaurants, houses, craft centers—all the elements that can profitably be used to portray the character of each country to its inter-American neighbors.

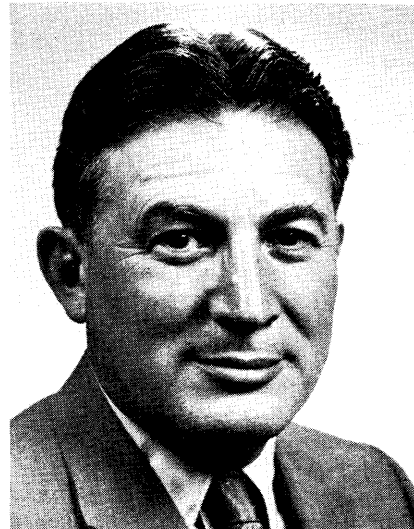
This, then is Interama—an idea, a philosophy, a project. In essence the idea has not changed much since it was first vaguely conceived almost 50 years ago. It is still basically an idea for an exhibit area—but an exhibit of such broad scope and deep purpose as to dramatize the philosophical concept upon which it is now based. Interama will be an exhibit of progress—but progress within the framework of free enterprise, conducted by free men under free and democratic institutions.

It is largely this philosophy that has shaped the policy and program of the project that Interama has now become. In this philosophy resides the myriad opportunities for creative activity that Interama promises—of which the field of dynamic architecture is by no means least.

THE INTER-AMERICAN CENTER AUTHORITY



GOVERNOR FARRIS BRYANT
Chairman ex officio



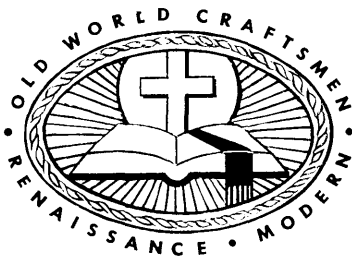
DR. IRVING E. MUSKAT
Chairman

These are the two men who are primarily responsible for sparking Interama into its present new and vigorous lease on life. Working with them are these other members of the Authority: W. W. WALKER, Sr., Lifetime Honorary Chairman; ROBERT KING HIGH, Vice Chairman; DAVID W. WALTERS, Secretary-Treasurer; HARRY HOOD BASSETT; MILTON E. GRUSMARK; B. E. HEARN; LOUIS J. HESTOR; J. N. McARTHUR; JOSEPH J. ORR; FRANK SMATHERS, JR.

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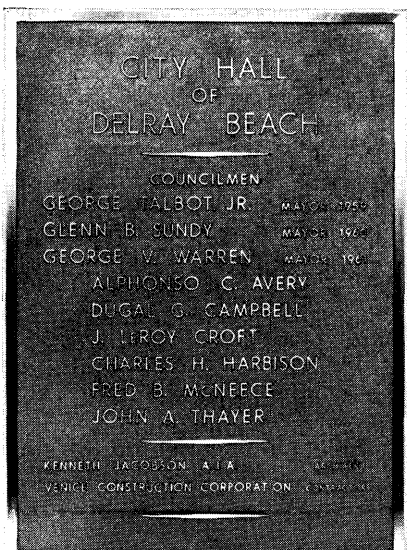
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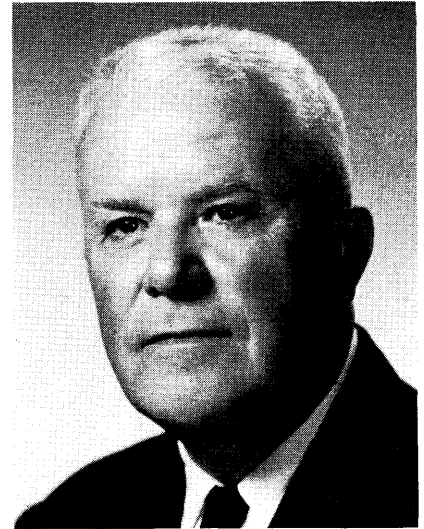
State Board Employs New Executive Secretary

The State Board of Architecture has hired a new full-time executive secretary and has also moved its headquarters office from Fort Lauderdale to Ormond Beach. Announcement of the staff addition and address change was made last month by MORTON T. IRONMONGER, AIA, the Board's secretary-treasurer, who said the new arrangement would become effective immediately.

The new staff member is C. RICHARD GLAVIN. The Board's new address is now 282 North Shore Drive, Ormond Beach, Florida. The mailing address is P. O. Box 2185, Ellinor Village Station, Ormond Beach; and the telephone is Ormond Beach 677-4201. As a full-time employee of the Board Glavin will take over all administrative details of the Board's varied activities. Part of his duties will be the maintenance of a close liaison with the Board's legal staff that will include a more or less constant activity of investigation relative to various complaints of improper practice with which the Board must deal.

The secretarial work and the keeping of the Board's financial records which Glavin's new office will now handle, were formerly a part-time activity for the Board's secretary-treasurer, MORTON T. IRONMONGER. However, it has been apparent during the past few years that the sharp increase in detail work required by the increase in architectural registrations has required more and more time on the part of the secretary-treasurer. Coupled with the increasing amount of correspondence relative to candidate applications and the Board's law enforcement program, this placed an unreasonable burden on the secretary-treasurer's office. Under the new arrangement Ironmonger will be relieved of these routine detail duties, though he will still retain his function as a Board official during the remainder of his term of appointment. His term of service will end July 1, 1963.

Ironmonger was appointed to the State Board in August, 1955, by Governor LEROY COLLINS and was immediately named as secretary-treasurer



C. RICHARD GLAVIN
... new job, new office

to succeed MELLEN C. GREELEY, FAIA, who retired from the Board in July, 1955, after serving as its secretary continuously for 32 years. The Board's administrative office was then moved from Jacksonville to Ironmonger's office in Fort Lauderdale.

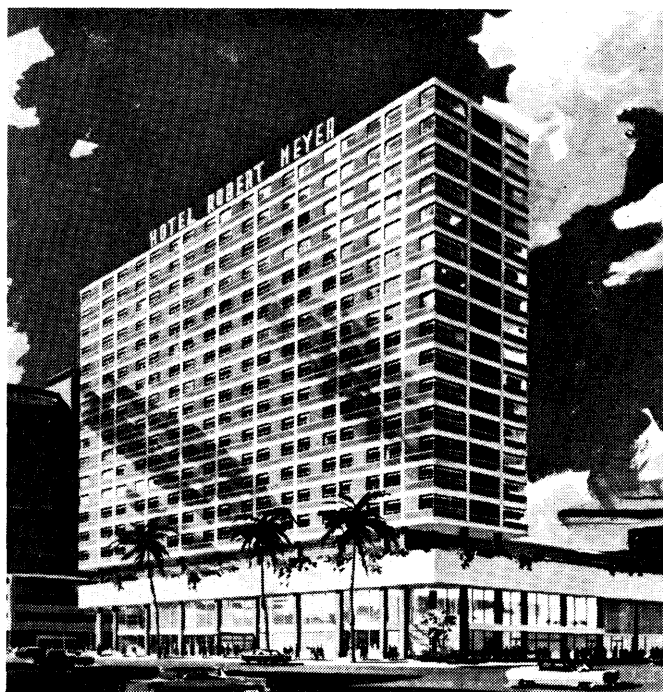
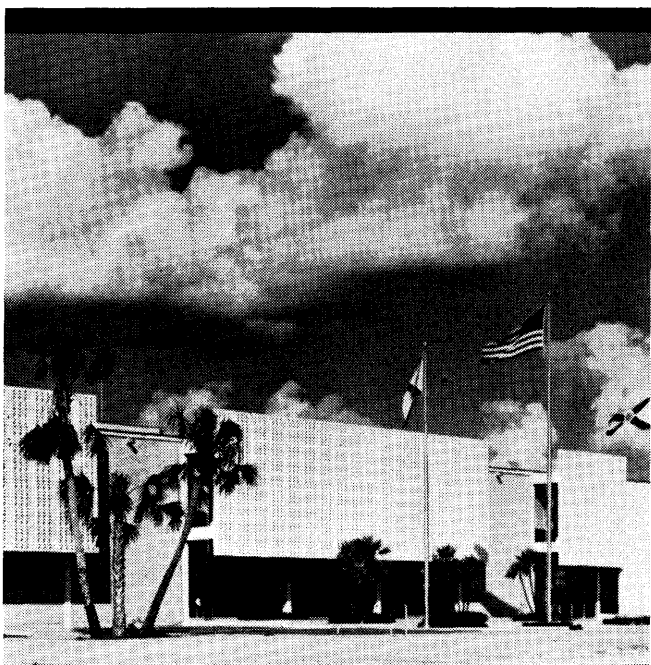
C. RICHARD GLAVIN has been a part-time employee of the State Board for the past three years. Formerly a member of the Federal Bureau of Investigation in Washington where he held an important position as assistant to Director J. Edgar Hoover, Glavin's work with the Board has been largely concerned with the Board's enforcement program. He has worked closely with the Board's legal staff and through his investigative work has been notably successful in assembling evidence necessary to the conduct of legal actions against those charged by the Board with violations of the architect's law.

His past experience has also included much general administrative activity; and through his work with the FBI he has become completely familiar with various governmental procedures relative to the keeping of financial records, development of budgets, preparation of reports. Thus he brings seasoned experience to his new duties as well as a familiarity with the Board's routine activities.

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Solar Shading...

(Continued from Page 10)

TYPE 2: Interior Shading Devices:

Let us now consider means of shading against solar intrusion on the inside of the fenestration. Four types are involved.

1. *Inside polished or "satin" aluminum venetian blinds.*
2. *Inside painted venetian blinds.*
3. *Drapery.*
4. *Roller shades of "glazed cloth."*

Whether vertical or horizontal in design, blinds have an equal efficiency if properly manipulated. Therefore the choice depends on esthetics or a personal preference. Jaros believes the horizontal type to be less complicated, need less maintenance. Vertical *fabric* slats appear less "reflective" than light colored metal. By the same token painted venetian blinds are slightly less efficient than those of polished aluminum. If *fabric* is used in vertical blinds then it should be the reflective glass fabric type. It must be emphasized that blinds of darker colors will give progressively smaller savings.

Draperies of white or pale cream-colored materials will approximate the same results as white or cream-colored *inside* venetian blinds. Darker colored (or dirty) drapes will not reflect much infra-red radiation and will convert it into interior sensible heat. Really dark drapes will have a negligible reflective effect and will merely convert the infra-red into sensible heat in room air temperature inside the window.

Roller shades of "glazed cloth" drawn down are as efficient a shading device as inside blinds of the same color.

TYPE 3: Glass As A Shading Device:

Basically Jaros feels that with *no shading device* some sort of glazing other than polished plate should be considered and would be economically justified without question. He feels that the overall best choice, with no shading device, would be heat absorbing glass, this despite certain criticisms regarding discomfort from the hot glass and possibilities of thermal breakage.

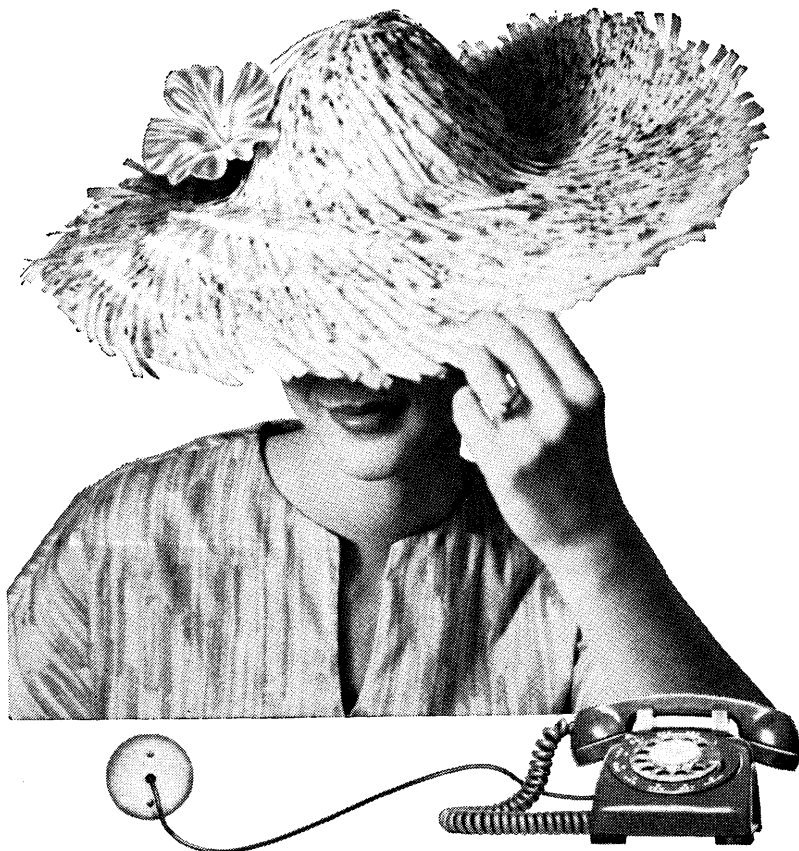
While theoretically the combination of heat-absorbing glass plus a

interior layer of clear plate glass offers some greater savings than heat absorbing glass alone, Jaros says that serious mechanical maintenance objections to this combination might exist, especially for large areas of glass. From a pure thermal efficiency standpoint the heat-reflective glass can save more air conditioning cost than any other glass. Present installation costs for this material will not yet justify its *economical* usage. Since new manufacturers are entering this field and this can only mean lower prices, I would not discount reflective glass completely as a possible material to use.

TYPE 4: Miscellaneous Shading Devices:

Awnings: I have said little about awnings as a shading device, although Mr. Jaros has included them in his list. They certainly have a place in low buildings where they can add lightness and color to a facade that lacks articulation. In high rise buildings they have no place at all. Maintenance costs based on rapid deterioration would make these devices a poor choice.

(Continued on Page 30)



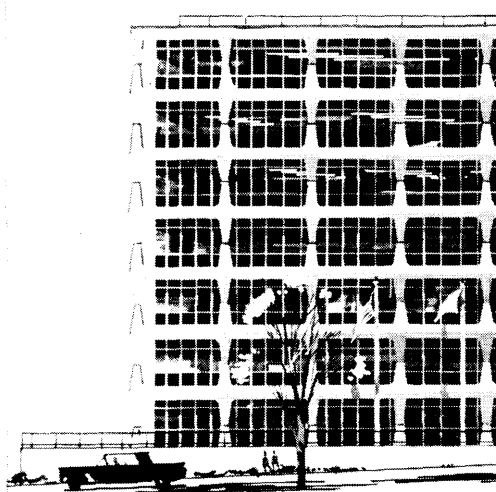
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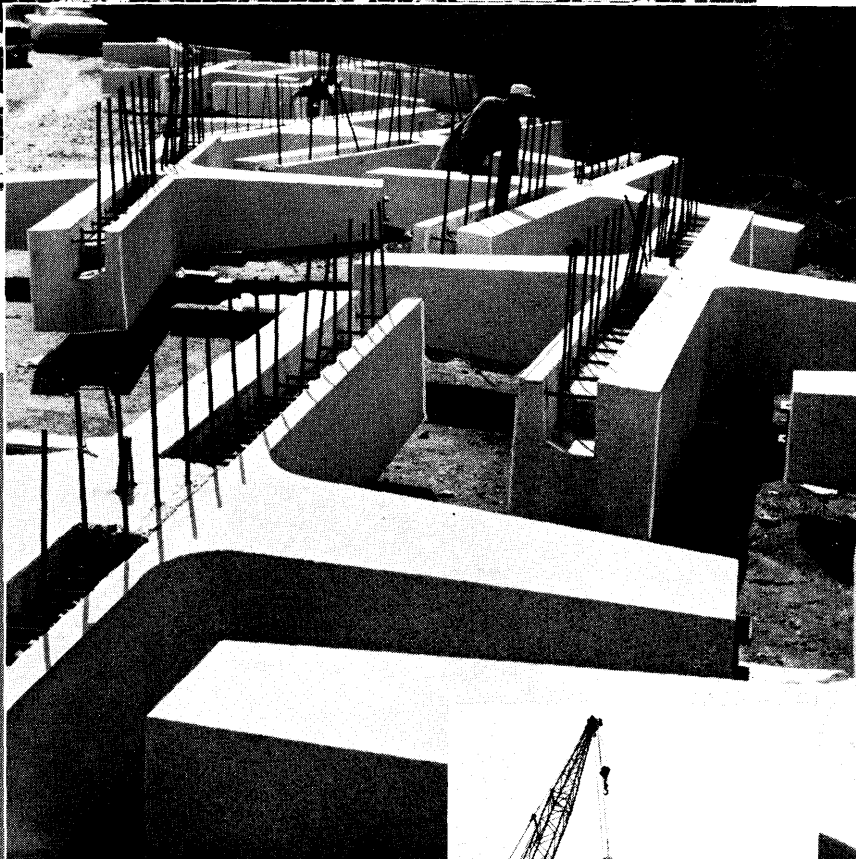
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AS USUAL THERE IS SOMETHING EXCITINGLY NEW in the use of concrete in architecture . . . precast white concrete structural members.

Here, for example, are giant precast concrete crosses made with Trinity White portland cement and white quartz aggregate. More than 250 of these crosses form the exterior structural frame on all four sides of this seven-story building. They are decorative in appearance and functional both as sun shades and structural support.

The crosses are temporarily braced in position and become integrated into the structure as the concrete floors are poured, which operation fills a groove in the spandrel beam of the cross.

The Challenge of Ugliness

Excerpts from an address by AUGUST HECKSCHER, Special White House Consultant on The Arts, at The First Conference on Esthetic Responsibility, New York City, April, 1962.

In the past history of this country, the outward pattern of things has, to an extraordinary degree, been left to chance—to the haphazard actions of special interests and groups. Sometimes it has seemed that as a nation we simply did not concern ourselves with the face of the land. The American continent was so huge, its resources of land and forests and water so unbounded, that though men chopped away at them with only their own interests in mind we trusted that the great bulk of things would remain unspoiled. Sometimes we have assumed that private interests working competitively would create their own kind of fitness.

In strange ways this has often happened. The farming landscape, whether tightly knit in New England or spread across the mid-western miles,

has its peculiar beauty. The New York skyline reveals a spirit that no sculpture could have matched. But there are limits beyond which this faith in automatic artistry cannot be pushed. Where these limits are passed over, as in the sprawling roadside slum or the monotonous housing developments, the results have often been appalling. And the public has appeared to stand by helplessly.

Public agencies undertaking to mold the landscape or drastically alter the environment have most frequently acted with a single interest in mind—to speed up traffic, to stop floods, to put roofs over needy people. All these separate things may be to the good. But the fact that these interventions were the work of lonely enthusiasts, or of bureaucratic experts, suggests that something has been amiss. Where

was that sense of the whole which alone can give beauty and meaning to what men accomplish by their common toil?

When we look about us at the environment today, we are struck by the degree to which it is subject to human designs. No part of it is safe from the bulldozer, from the land speculator, from the engineer and road-builder. When Theodore Roosevelt and Governor Pinchot started the conservation movement in 1908, their problem was essentially that of preserving a few key areas, or of instituting practices which allowed natural resources to endure and to reproduce themselves. Since then, the power of man over nature has increased enormously. The great advances in human organization, in science and technology, have literally put into our hands the fate of a vast continental expanse. What we do with it is for us to decide. The forests that sheltered our grandfathers we now shelter and preserve. The land that kept them is now in our keeping. We possess the earth as in no sense could it have been said of any previous generation.

Alas, what we do with it is often discouraging enough. The natural

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scenery may survive in its grander aspects; the great parks and monuments have been preserved and are appreciated yearly by increasing numbers of citizens. Elsewhere, however, the rash of cities spreads ominously from what were once tight and focussed settlements; the roads bring their burden of stretched-out, undefined structures and habitations. These suburbs are strip cities, seen from within, bear out the disturbing impression gained from the sky: too often they are difilements of the natural scene, wasteful desecrators of what have been free space and green land.

* * *

On sentimental journeys, on campaigns and outings of a summer season, the Americans show themselves still affectingly aware of the values implicit in a noble environment. If only they could heed as attentively the landscape which surrounds them through the rest of the year! It is one thing, they seem to feel, to retreat into the silence and loneliness of a forest (at least as much silence and loneliness as their ever-increasing numbers afford)—but another thing to expect beauty or fitness in their

everyday surroundings. They want a national park 3,000 miles away; they do not seem to care—or to care enough—if there is no park to which they can motor on a Sunday, or one to which they can walk in their lunch hour. They want the wilderness to be forever wild; but they seem unheeding if the roadsides are forever cluttered with billboards.

Judged by the aparent attitude of too many present-day Americans, there is doubt whether we shall ever be able to extricate ourselves from a descending spiral of ugliness and irrationality. What is required is readiness to undertake on a large scale the kind of public works which are truly *public*—in the sense that they serve the highest interests of the citizenry; and truly *works*—in the sense that they are made to endure and to be judged by future generations. Yet it is this kind of undertaking for which it is often most difficult to muster support among the people. No foreign threat is so intangible but it can evoke a readiness to sacrifice and even a positive enthusiasm for the ordeal. No project, however costly or tenuous its returns, will be seriously challenged by the public if it can be

shown that undertaking it will increase of material power. But if it is proposed that something be done by the people for their own delight and for the enchantment of their common life, a dead silence ensues. If someone suggests elegance in a public building, the matter is hushed up as if it were a scandal.

We have been prepared to call on the best architects in the country when it has been a matter of building abroad. The embassies and consulates that have been constructed in various countries over the past decade remind us what the United States can do—and what government can do—when it sets beauty and excellence as a goal. The cultural center built by the nation for the people of West Berlin shows that we are not unmindful of the value of a setting in which great events can be fittingly held. At home, however, the story is different. We still wait to see accomplished a national cultural center in Washington. We might well feel impelled to ask, in regard to our own public buildings, whether we consider ourselves to be so backward or uncivilized that we cannot enjoy the kind of beauty which we prepare for others.

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1962 Convention Plans Are Now Taking Shape

The 1962 Convention Committee of the Florida Central Chapter, chair-manned by DANA B. JOHANNES of Clearwater is now concerned with the problem of filling out its speaker roster for a program themed as the "Anatomy of Architecture." Thus far the Committee has declined to announce the panel of experts which will be on hand to explore the theme when the Convention opens at the Soreno Hotel in St. Petersburg on November 8.

In the meantime other phase of Convention activity are being worked out by committees headed by the following chairmen: *Architectural Exhibits*, FRANK R. MUDANO; *Arrangements*, I. BLOUNT WAGNER; *Awards and Prizes*, ROY M. HENDERSON; *Entertainment*, FRANK E. McLANE; *Hospitality*, H. LESLIE WALKER; *Program*, MARK G. HAMPTON; *Product Exhibit*, HORACE H. HAMLIN, JR.; *Public Relations*, HARRY A. McEWEN; *Registration*, ELLIOTT B. HADLEY; *Student Activities*, A. WYNN HOWELL; *Finance*, JACK McCANDLESS, MRS. EDMOND N. MCCOLLIN will be in charge of the Women's Events.

Cornwell Appointed As Supervising Architect for New H&R Commission Dist.

NAT S. CORNWELL, of Fort Myers, has been appointed Supervising Architect for the Hotel and Restaurant Commission's newly designated "Southwest" architectural district, according to a recent announcement by Commissioner ROBERT A. REIDEL. He is a partner in the Fort Meyers firm of Cornwell and Stroud, architects, is a graduate of Clemson College and a member of the Building Code Appeals Board of Fort Meyers.

The newly formed district comprises Charlotte, Collier, Glades, Hendry and Lee counties. These were formerly combined in one district with Citrus, Hardee, Hernando, Highlands, Hillsborough, Pasco and Polk counties — which have now been redesignated as the "West Central District." The Commissioner's announcement said the new district had been created

to keep pace with the "hospitality industry's" building program in the western section of the state.

Florida law requires that all plans and specifications for new public lodging and food service establishments be submitted to the Commission's architects for approval before a building permit is issued. The architect serves as a deputy of the Hotel and Restaurant Commission and is authorized to handle all matters pertaining to the inspection of plans and specifications, the issuance of building permits and the inspection of construction.

Small Office P/R . . .

Recently the AIA issued an attractive eight-page booklet on Public Relations for the small architectural office. If your office is small and you have not read the booklet, better do so soon. It contains a lot of sound, practical information on what to do and—just as important—how to do it.

A small-office P/R program is something like the weather—everybody talks about it, but few people actually do much about it. Those that do find it pays. This booklet won't turn an architect into a top-notch P/R man. But it will help the small-office architect to analyze his own P/R needs, which is the first sound step toward an effective program. After that's done

there are several ways to project the "image" of your office and professional activities.

Trade Association Mulls Over New Design Award Program for Architects

An annual design award program centering around the "most imaginative" use of various concrete products is now under active consideration by the Florida Concrete and Products Association, Inc., headquarters of which are in Winter Park. As now proposed, the program would involve design submissions by architects. On the basis of a jury selection, a substantial prize would be given to the premiated entry. The award program would be open to all practicing members of the FAA and would hopefully coincide with the FAA's annual convention.

As now contemplated, architects would be invited to submit examples of their finished work in photographic form supported with some description of the design purpose and construction technique involved. Work would cover use of poured concrete and various types of concrete products, either separately or in combination.

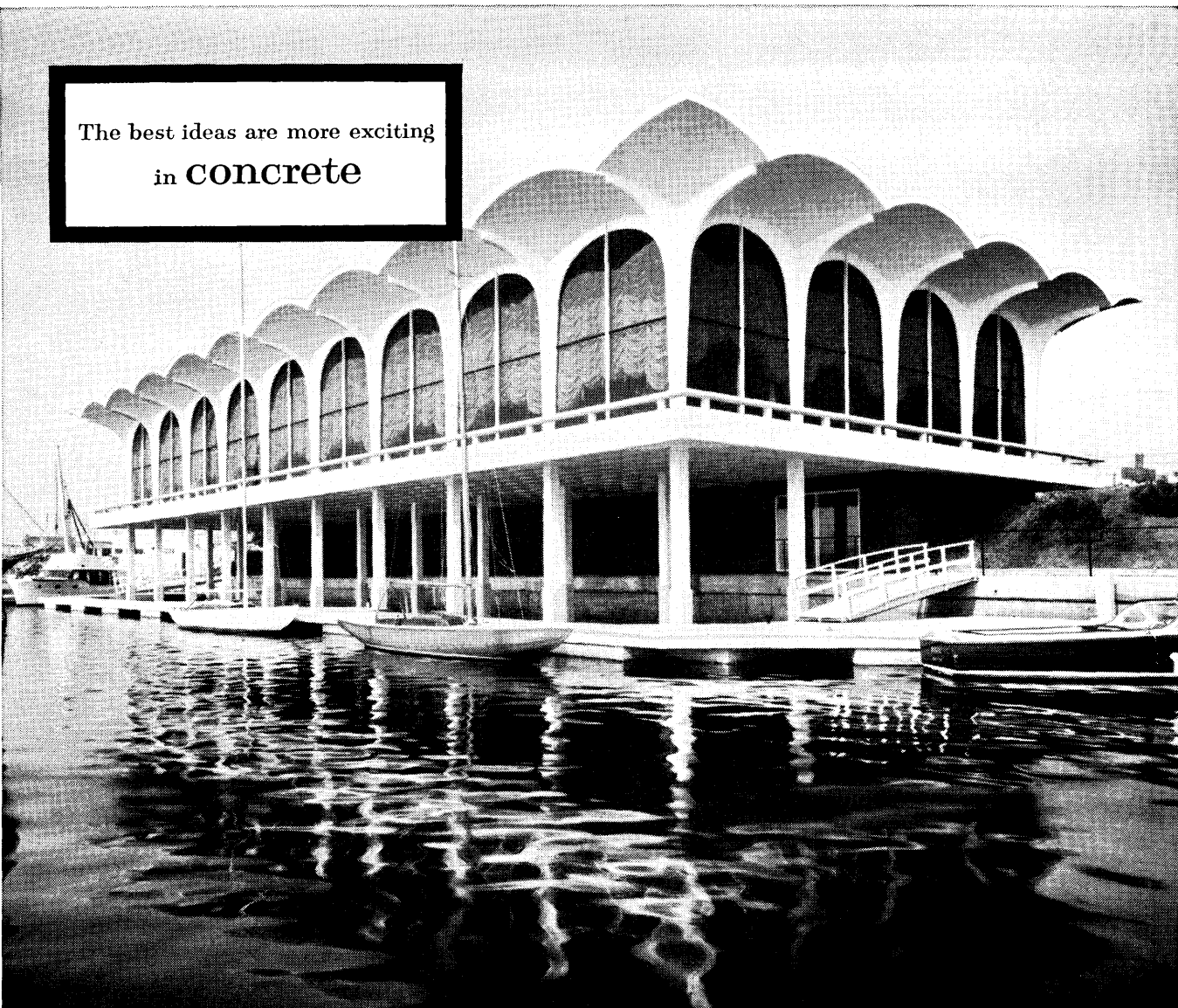
Full details have not as yet been worked out. Though initiative for
(Continued on Page 29)

Gold Dome for Riviera Beach . . .

A gold anodized aluminum geodisic dome crowns the new home of the First Methodist Church in Riviera Beach. It's said to be the first application of the structural form for a church facility. Charles F. McKirahan & Associates were architects for the new building. The dome spans 85 feet and covers 6,300 sq. ft. of floor space.

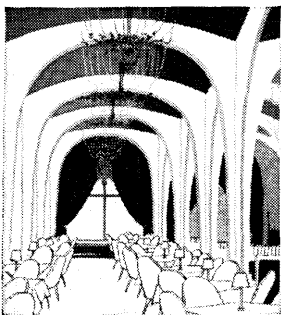


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Architects: Ladd & Kelsey, Pasadena, Calif. Structural Engineer: R. R. Bradshaw, Van Nuys, Calif. General Contractor: Encino Construction Inc., Encino, Calif.

Gull-winged roof of concrete fits a restaurant to its seaside setting



Elegance keynotes the Stuft Shirt's long, vaulted dining room. The 71' x 146' building perches 16' above water. Docking facilities below.

Restless blue water, white sails, sleek hulls! Add to this scene on California's Newport Bay the strikingly designed Stuft Shirt Restaurant. The building is concrete throughout. Thirty-six domes of thin-shell concrete form the roof, with cantilevered half-domes on the perimeter creating the feeling of winged grace. Concrete quatrefoil arches atop the 50 supporting columns rising from the water effect added beauty—inside as well as out.

Today, the versatility of modern concrete is being recognized by more and more architects seeking to broaden their design explorations.

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FLORIDA STATE CHAPTER

News & Notes

(Continued from Page 26)

conducting the program would spring from the FCPA, active cooperation on the part of the FAA would appear necessary according to association spokesmen. Further information on the contemplated program will be made available as soon as the program has been completely mapped and approved by both organizations.

Changes . . .

HARRY E. PENNY has established a new office in the recently-completed South Miami Federal Savings and Loan Association Building for which he was the architect. His new address is Suite 301, 6075 Sunset Drive, South Miami.

ROBERT W. WENING, JR., has moved to a new office at 321 N. Lake Blvd., Suite 203, North Palm Beach. Phone is VI 4-6677.

WILLIAM RILLON UPTHEGORVE has a new office location at 230 Royal Palm Way, Room 311, Palm Beach. The new phone is 832-7714.

ALLEN E. ARTHUR, JR., architect, WILLIAM A. COX, architect, and ROBERT REICHE have announced the opening of a new office location at 305 North Fern Creek Avenue, Orlando. The phone is CH 1-1181.

STEPHEN CURTIS LITTLE, AIA, has opened his own office for the practice of architecture at 180 S.W. 13th Street, Miami. The phone is FR 1-4760.

DAN C. DUCKHAM, AIA, has moved to a new headquarters in his own studio office building located at 3197 N.E. 18th Terrace, Ft. Lauderdale. His new phone is LO 4-5730.

Significant Quotes . . .

"Might I suggest to you architects that you survey the empty buildings in your own downtown areas? . . . Who, better than the architect, is qualified to pass on whether an edifice has outlived all its useful capabilities? Some one of your number probably designed it years ago for a purpose which it has served long and well. Isn't it possible that another of your number has the imagination to envision another use for it which would be

(Continued on Page 30)

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Significant Quotes...

(Continued from Page 29)

compatible to whatever changes might have occurred in living patterns which have rendered it not dead but dormant?

"Must you delegate this function to the interior decorator, the engineer, or the planner who decrees demolition with a wave of his mighty arm? I do not think so. *I charge you that you are overlooking one of the responsibilities of your profession if you do not take steps to obliterate massive waste of structural utility.*

"Show me the owner who would not welcome a plan for restoring the vitality of an idle building from an architect, and I will show you a foolish person."

* * * *

"If slum clearance is a must for urban living, then urban renewal is a must. Urban renewal alone is not the ultimate therapy for slums. Urban renewal should be used primarily as an inertia dispeller. Momentum could find a source of power in pride, civic loyalty, encouragement of private initiative, and presentation of a wide freedom of choice.

"Are slums the product of an environment, or is the environment the product of the slums? Urban renewal can cover some of the blemishes on the municipal corporate face, but will fall far short of the goal if we permit unhealthy conditions to cause acne to erupt elsewhere. Urban renewal—not urban destruction—is the aim; and the bulldozer is not the only instrument available to accomplish it . . ."

—HON. BEN WEST, Mayor of Nashville, Tenn., 1962 AIA Convention.

Solar Shading...

(Continued from Page 22)

If used, they should be of a light color. What applied to venetian blinds and drapes would apply to awnings. The material used should have a high reflectivity. If possible awnings should *not* have closed sides and should be vented at the high point to enable trapped hot air to escape.

Koolshade Type Screening: Koolshade type of insect screening can be considered a legitimate solar screen.

THE FLORIDA ARCHITECT

It will give a degree of efficiency when the sun is relatively high in profile angle. When the sun angle is less than 40°, precautions should be taken to be sure the screen will block the sun. It can be used well for remedial work on existing buildings. On high rise buildings it presents a cleaning problem and some solution to this should be considered. The screening to be effective should be on the exterior of the building, with a maximum air space between the screen and the window.

Acrylic Plastic Shades: Acrylic plastics such as "Plexiglas" should be given serious consideration for forming into vertical louvers, horizontal sun shades and transparent heat shields. The darker plastics made by Rohm & Haas have a transmission of solar energy as low as 25 percent and yet provide some degree of "look-out." Others vary from that figure to 86 percent. The colors available offer another dimension in design for the architect to investigate. Lower installation costs and additional breakage resistance are "plus" features of this material.

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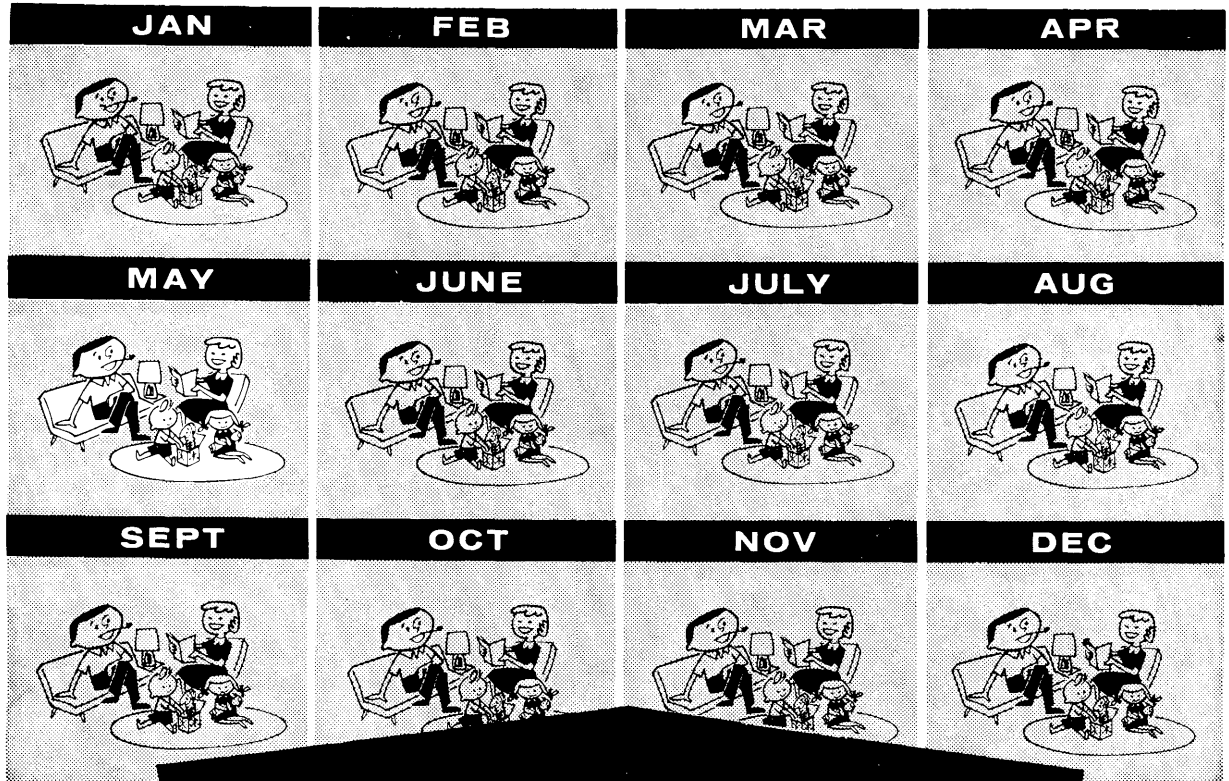
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